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DESIGN FOR MENU CARD.

emblems of light, joy, life, wisdom, humility, innocence, perfection, regeneration, and saintly purity. "The fine linen" of the Israelites meant white; and in Revelations the Church, as the Bride of Christ, is "arrayed in fine linen, clean and white, for fine linen is the righteousness of the saints."

Christ, after his resurrection, is clothed entirely in white. The Virgin at the Assumption wears white, but at no other time entirely, although it is one of the colors dedicated to her. White is worn by all virgin saints and just judges.

Violet and purple have two symbolical meanings. In their earthly sense they were the colors dedicated to royalty. Purple and violet were, however, selected by the early masters as signs of passion and suffering, love and truth; and they painted the garments of martyrs in these hues, and clothed the Virgin, after the Crucifixion, in the deepest purple robes, to signify mourning and suffering. Christ after his resurrection, is sometimes depicted as wearing a purple mantle over his white robes, but that is intended to indicate his kingly power as well as his victory over suffering and mourning.

Gray signifies innocence accused, humility, mourning, dust and ashes. Monks are generally clad in gray in ancient manuscripts as a sign of their humility.

Black means darkness, mourning, death, wickedness, and the earth. Satan is always depicted as black. Christ, when enduring temptation, is clothed in black. It is one of the colors of hell, and indicates gloom and despair.

Green is a color that was hardly used by old masters; it, however, signifies hope. It is chiefly employed over the palms and laurels painted about martyrs, and then means hope in immortality and victory. Being of a bright coloring, it is a disturbing element in an illumination, and should be used sparingly. It is

when associated with blue both are considered to be of equal power. In pictures, Christ wears red and blue before his crucifixion, generally his tunic is red and his mantle blue. Mary Magdalene wears red, and so do many of the apostles and martyrs.

In sacred manuscripts, vermilion has long been the color selected for illuminating the capitals of words and the beginnings of sentences that are completed in black letters, as it forms such a good contrast to black.

White and silver are the

better not to use it about the garments of saints unless a great quantity of figures are grouped together and other colors used in greater abundance, so as to subdue it.

(To be continued.)

MENU AND GUEST CARDS.

PEN-AND-INK effects are likely to give the prevailing tone for decoration of menu and guest cards during the coming season. Last winter there were a few successful essays in this direction at club dinners, and these seem to have given the key for the more general adoption of this very pleasing novelty in amateur art occupation. The menu of a private dinner discussed by a few members of the Union Club, of New York, which we give on the opposite page, is unique and particularly clever. It was sketched in pen-and-ink and reproduced by photography. We think a better plan, however, when it is desirable to repeat for each guest the same design, is to send the original drawing to one of the photo-engraving companies, who, at a small cost, will furnish a relief plate from which any number of impressions in facsimile can be printed. The menus on this page are facsimiles of original sketches in pen-and-ink by Mr. George R. Halm, a gentleman of much taste and experience in this sort of work. Any of our readers who may wish to have their sketches reproduced by this process must draw on white paper and use perfectly black ink; liquid Japanese ink we find is better for this purpose than liquid India ink. The guest cards, designed by Mr. Halm, illustrated herewith, are also done in pen-and-ink. Plain visiting cards may be used instead of the circular ones. Persons who cannot originate designs for illustrating these—and the gift is seldom found outside of the circle of professional artists—may do well to copy such sketches as are found in the original editions of Dickens's works. These



DINNER GUEST TILE.

DESIGNED FOR THE LOTOS CLUB BY J. G. LOW.

are available, not only because of the popularity of the general subject, but because they also allow of the use of some of the chief characters without a sense of incompleteness being conveyed from the whole picture not having been given. Moreover, all the figures in these illustrations can be drawn on the cards lengthwise without decreasing the size, so that mere copyists, devoid of the power of enlarging or reducing in proportion, are sure of many deservedly-favorite subjects. On circular guest cards, colored ribbons are generally tied

at one side or at the top. When pen-and-ink is used the spaces left for the names and dates are colored or gilded.

A higher ornamentation, because requiring greater skill, is to paint flowers in water-colors, and this can be done in all sorts of designs. If the before-mentioned white visiting cards are used, they should be placed lengthwise, and a delicate group of flowers on the left side, with light elegant sprays

extending over the top, and a small butterfly, moth, bee, or other insect in the right-hand top corner, so that a space is left in the middle and right-hand bottom corner for the addition of the name. Every card should be different in subject, but a general uniformity observed in the class of flowers portrayed—all being of garden, wild, or greenhouse flowers, for instance. Field flowers are perhaps the best adapted to the purpose, as they are fragile-looking, and the backing and upper portion are pretty in different grasses, ferns, or moss. A very effective and easy set would be made by having varieties of fern-leaves only.

Cards shaped as miniature plates, dishes, etc., are sold to denote the seats appointed the guests; and this idea has been improved upon by cutting and coloring them to illustrate different specimens of old china. The numerous illustrations to be found under the department of "Ceramics" in back numbers of THE ART AMATEUR will furnish abundant material for this kind of decoration. Messrs. Abram French & Co., of Boston, last season introduced some miniature plates of the willow-pattern design, in blue and white, each with a strip of unglazed white across it for the name of the guest. They were remarkably pretty, and ought to have been popular. But the most original guest "cards," perhaps, that we have seen are the four-inch tiles designed and made by Messrs. J. & J. G. Low, of Chelsea, Mass., for the Lotos Club decennial dinner, which was celebrated last spring. We reproduce the design on a reduced scale. The tiles were in biscuit, but after the dinner they were sent back to the factory, and the name of each guest was painted in gold letters before the tile was finally dipped into the beautiful green glaze which completed the decoration. Tiles similar to these were made by Messrs. Low for a dinner of the Papyrus Club in Boston.

A literary as well as an artistic interest is given nowadays to menus by the introduction of apt quotations from some standard play or poem, often curiously applicable to a particular dish or wine. Certainly the wittiest examples of this kind of quotation we have met with are the following from the menu of



DESIGN FOR MENU CARD.

the Lotos Club decennial dinner before alluded to. We give them in full:

"The mild-eyed, melancholy Lotos-eaters came."

HUITRES.

"Full fathom five my father lies."

POTAGES.

Tortue verte.

"The voice of the turtle is heard in the land."

Printanier.

"Will't please you, taste of what is here?"

POISSON.

Alose grillé.

"This sort was well fished for."

Salade concombre.

"This bodes some strange eruption to our state."

HORS D'ŒUVRES.

Bouchées à la Montglas.

"That meat was made for mouths."

RELEVÉS.

Filet de bœuf aux champignons.

"I cannot eat but little meat,
My stomach is not good;
But sure I think that I can drink
With him that wears a hood."

Pommes de terre en croquettes.

"Out of the bowels of the harmless earth."

ENTRÉES.

Macaroni à l'italienne.

"Brought hither among the Italian gentry."

Ballatine de gibier à la Lotos Club.

"For this way LIES the game."

SORBET.

Au kirsch.

"So coldly sweet."

RÔTI.

Chapon au Philadelphie.

"You can carve; break up this capon."

SALADE.

"And I think this word salad was born to do me good."

FROMAGE.

Roquefort et Brie.

"Room for the incensed worthies."

DESSERT.

Pouding Nesselrode.

"Curded by the frost from purest snow."

FRUITS VARIÉS.

"In our lap of winter flinging
Tropic fruits and sweets."

CAFÉ.

"Coffee which makes the politician wise."

"Sublime tobacco! which from east to west
Cheers the tar's labor or the Turkman's rest."

"Prithee no more; thou dost talk nothing to me."

"Sir, we invite your Highness and your train for this our night,
which part of it will waste with such discourse as we doubt not
shall make it go quick away."

[Here followed the toasts.]

Below will be found some further examples of suitable quotations for menus:

Marry, I fare well, for here is cheer enough. *Taming of the Shrew*, act i., sc. 2.

They say they are half fish, half flesh. *Pericles*, act ii., sc. 1.

No feathers, and fish have no fins. *Comedy of Errors*, act iii., sc. 2.



DINNER GUEST CARD.

One of them is a plain fish. *Tempest*, act v., sc. 1.

The sauce to meat is ceremony. *Macbeth*, act iii., sc. 1.

Come, there is sauce for it. *Henry V.*, act v., sc. 1.

Sharpen with cloyless sauce. *Antony and Cleopatra*, act ii., sc. 1.

And then there's a partridge wing. *Much Ado About Nothing*, act ii., sc. 1.

For a pheasant. *Winter's Tale*, act iv., sc. 3.

This treasure of an oyster. *Antony and Cleopatra*, act i., sc. 5.

Taste as like this as a crab does to a crab. *Lear*, act i., sc. 5.

Cooling my broth. *Merchant of Venice*, act i., sc. 1.

The cold brook candied into ice. *Timon of Athens*, act ii., sc. 4.

And if you break the ice. *Taming of the Shrew*, act i., sc. 2.

A piece of ice; if thou doubt it. *Taming of the Shrew*, act iv., sc. 1.

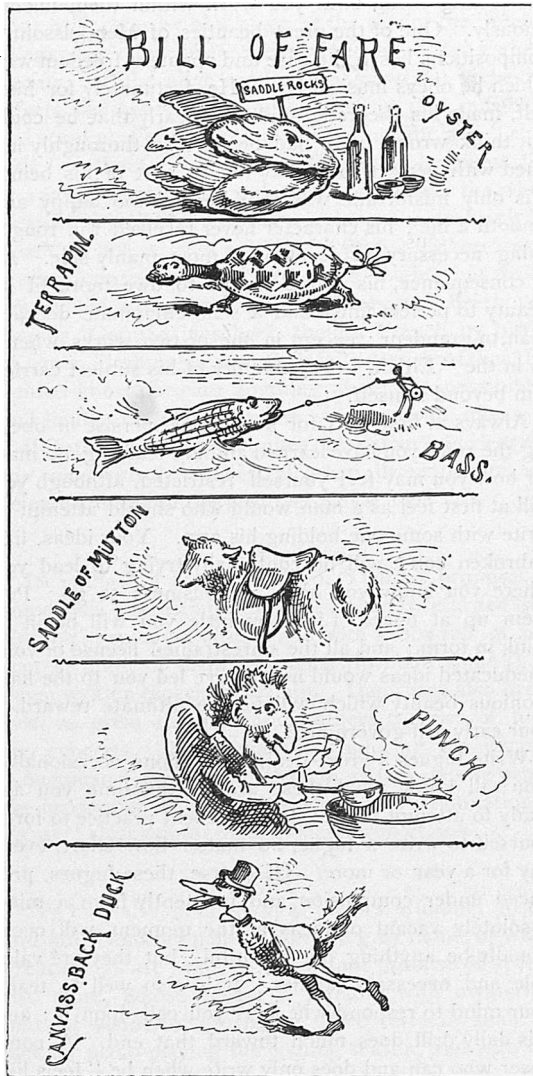
It may prove an ox. *Love's Labor Lost*, act 5, sc. 2.

It is too choleric a meat. *Taming of the Shrew*, act iv., sc. 3.

There's no meats like them. *Timon of Athens*, act i., sc. 2.

Looked to the baked meats. *Romeo and Juliet*, act iv., sc. 4.

I wished your venison. *Merry Wives of Windsor*, act i., sc. 1.



FACSIMILE OF THE MENU OF A PRIVATE DINNER.

DESIGNED BY A MEMBER OF THE UNION CLUB.

You would eat chickens in the shell. *Troilus and Cressida*, act i., sc. 2.

All my pretty chickens. *Macbeth*, act iv., sc. 3.

Blessed pudding! *Othello*, act ii., sc. 1.

There's pippins and cheese to come. *Merry Wives of Windsor*, act i., sc. 2.

Transform me to a piece of cheese. *Merry Wives of Windsor*, act v., sc. 5.

Drink some wine ere thou go. *Much Ado About Nothing*, act iii., sc. 5.

The red wine first must rise. *Henry VIII.*, act i., sc. 4.

The earliest fruit in the country. *As You Like It*, act iii., sc. 2.

The ripest fruit first falls. *Richard II.*, act ii., sc. 1.

WORK FOR THE SCROLL-SAW.

Editor of *The Art Amateur*:

SIR: Those who are the fortunate owners of a good scroll-saw and have leisure time soon become tired of the monotony of brackets, shelves, clock-frames, and the ordinary round of articles furnished in the pattern books. This, at least, has been my experience, and the experience of a number of other enthusiastic "sawyers." Experimenting in a somewhat new field, allow me to give the readers of *THE ART AMATEUR* the results of my exploration after novelties. The articles of which I write will well repay the care and labor requisite, and will, I feel sure, suggest many other charming additions to the bric-à-brac shelf or cabinet of curios.

By far the most easily made is a hand-mirror, in the shape of that prevailing rage, the horseshoe. I took for my paper pattern one of the horseshoe advertising cards distributed by the St. Nicholas Hotel of New York city. With this as a guide, both as to shape and dimensions, I cut out the shoe from a dark, richly-colored, half-inch walnut board, not, however, making so deep an inside cut as that pictured on the card. When this was properly shaped and very thoroughly sand-papered, I made a gilt band around the outside edge and a very narrow one inside. As I shall have to refer to gilding hereafter, let me give the outcome of considerable experimenting in this direction before I could perform it satisfactorily, and thus doubtless save others much vexation. The first requisite is to have the article you desire to gild perfectly dry—free from the suspicion of moisture. It is

best to hold it to the fire to make sure of a dry surface. Having marked out the desired figure, the next step is to apply a coating of coach varnish with a camel's hair pencil, taking pains to distribute the varnish very evenly over every spot, as it cannot afterward be retouched. See that the article is protected from dust and floating lint specks until the varnish is slightly "tacky," so that it retains the flesh of the finger very slightly, say from ten to fifteen hours. Procure some gold dust, technically called "gold bronze," I believe, and apply it to the article. An hour later remove all the superfluous gold with a long camel's hair brush, with a light, quick touch, and by vigorous blowing. It is better, perhaps, to put on a ground of chrome yellow before applying the varnish, but it is not necessary. Where silver powder is used a ground coating of white is requisite.

To return to the mirror: Near the outside edge make with a small engraver's gauge a slight groove, which will look better if painted in India ink or black paint. Boiled linseed oil should next be "rubbed in" over the ungilded parts. At equidistant points in the groove insert some four or five tinned gimp nails. After this a glass should be set in the back even with the wood, and protected with a light wood cover. A handle may be turned, but I have found the ivory or bone handle of a decrepit parasol much more handsome, or even one of the carved dark wood handles; and this must be staunchly fastened to the heavier part of the shoe. A strip of light moulding must then be glued to the top of the glass at the open end of the shoe, while the back is neatly covered with some dark glazed paper. This same pattern will serve to make a neat frame for a photograph. Quite a number of variations will be suggested for ornamenting the article when scrap pictures and hand painting are named.

For those who have also a small lathe a very elaborate photograph frame can be fashioned in the shape of a pipe organ, affording no little scope for the exercise of the taste and skill of the scroll-sawyer and decorator. The one which I manufactured is so arranged as to allow the gilt pipes to drop behind the keyboard, thus disclosing the photograph. Reversing the action the pipes fall back and conceal the picture. This will look best placed on a bracket with a handsome lambrequin in front, concealing the ends of the organ pipes when dropped. This will, of course, require a great amount of time and patience.

Perhaps the handsomest article I have made is the one which I will now describe, and when carefully done it is certain to attract universal attention. Plates I of the supplements to the December and September *ART AMATEURS* were used. As the general treatment is the same I will speak only of Plate I in the December number. The goddess reclining on the moon was first carefully drawn on a white-wood board. (I found the top and bottom boards of the light boxes now generally used by confectioners to pack their finer sweets answer very well.) These boards were very thoroughly smoothed and "filled in" with a slight wash of white glue or isinglass. The general outline was then sawn out, but I made no attempt to preserve the cord to Diana's bow (it being replaced afterward by a silver violin string). The crescent was then covered with gold powder and a blue ground (oil or water color) laid upon the drapery, and a very light wash of yellow upon her hair. When this was dry I covered the drapery with a light coating of white glue. Upon this I sifted blue "flock" (powdered wool, to be had at the drug stores or of printers), and upon the hair a very light yellow. Before applying the flock have it thoroughly dried in an oven or on the stove. In a couple of hours the loose flock may be dusted and blown off. (If by any mischance either the flock or the gilding is retained where not wanted, a thin-bladed knife will remove it.) With India ink the lines are next penciled in, and with oil or water color (the first is preferable) the flesh tints and other coloring are introduced, individual taste and fancy dictating. The light lines in the hair will have to be made by some sharp-pointed instrument, and India ink or brown oil used to shade.

This may either be mounted on black velvet or on an ebonized board. If the latter the scroll-work will have to be attached by a few brads, hot glue and pressure, before treating with gold or colors. A very fair ebony surface may be prepared from any dark, close-grained wood by the following method, which, while it may not please the critical eye of the editor of *THE ART*



DINNER GUEST CARD.

AMATEUR, will serve less particular amateurs: The prepared wood must be washed five or six times in a boiling decoction of logwood, allowing it to dry between each application. After this wash with a solution of acetate of iron. This stain penetrates a considerable distance into the wood, and is of an intense black. After all these operations are concluded it can be treated with varnish. From these hints the writer believes that almost any one who will take the necessary care, and possess his or her soul in patience, may produce an article which will be an object of pride to the maker, and of admiration to his friends.

WARREN WALTERS, Lewistown, Pa.